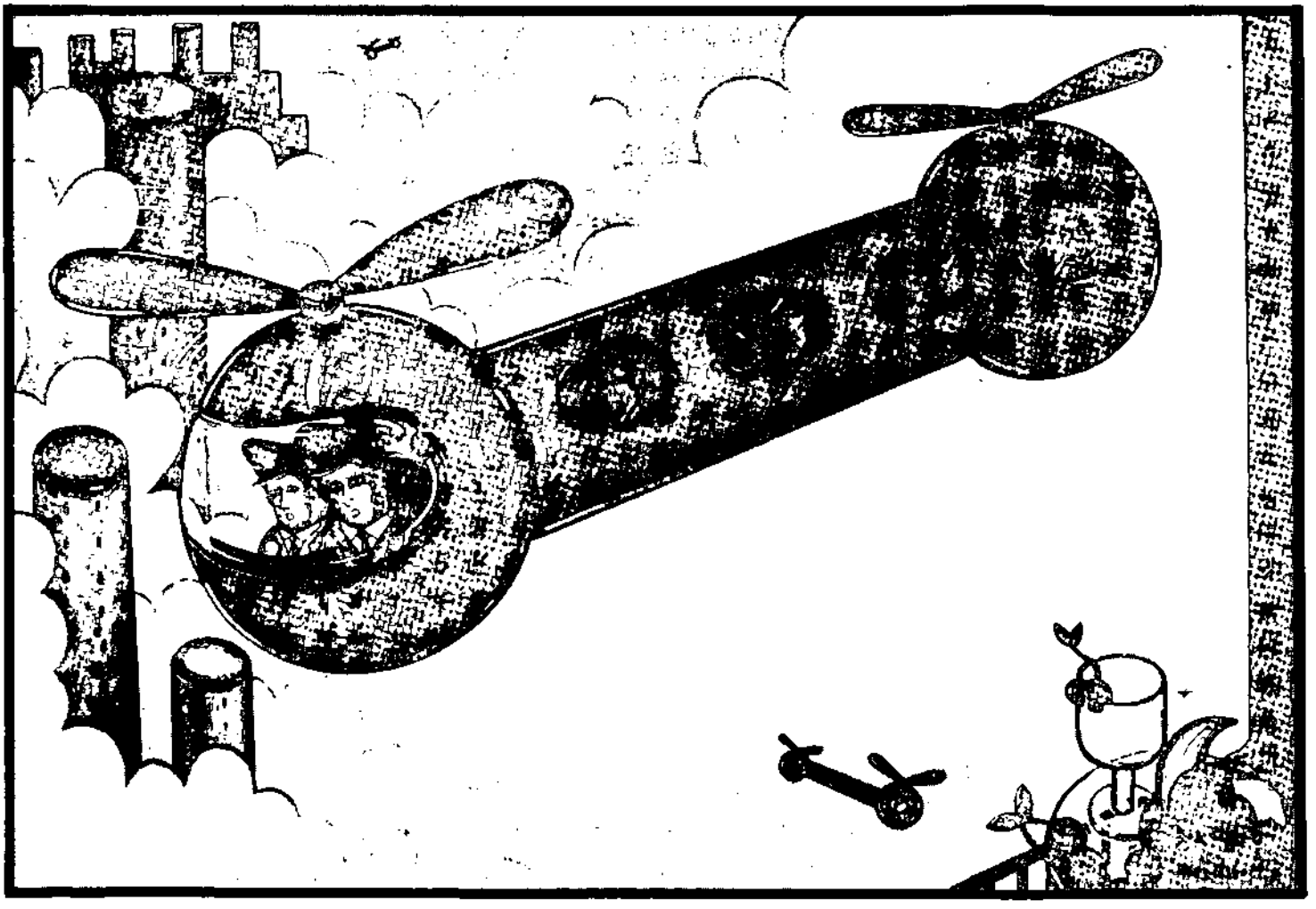
MUFON UFO JOURNAL

NUMBER 231 JULY 1987

Founded 1967 $2.50

OFFICIAL PUBLICATION OF MUFON MUTUAL UFO NETWORK, INC.



HELICOPTERS, UFOS AND THE PSYCHE

MUFON UFO JOURNAL
(USPS 002-970)
(ISSN 0270-6822)
103 Oldtowne Rd.
Seguin, Texas 78155-4099 U.S.A.

DENNIS W. STACY
Editor

WALTER H. ANDRUS, JR.
International Director and Associate Editor

THOMAS P. DEULEY
Art Director

MILDRED BIESELE
Contributing Editor

ANN DRUFFEL
Contributing Editor

PAUL CERNY
Promotion/Publicity

MARGE CHRISTENSEN
Public Relations

REV. BARRY DOWNING
Religion and UFOs

LUCIUS FARISH
Books/Periodicals/History

ROSETTA HOLMES
Promotion/Publicity

T. SCOTT CRAIN
GREG LONG
MICHAEL D. SWORDS
Staff Writers

TED PHILLIPS
Landing Trace Cases

JOHN F. SCHUESSLER
Medical Cases

LEONARD STRINGFIELD
UFO Crash/Retrieval

WALTER N. WEBB
Astronomy

NORMA E. SHORT
DWIGHT CONNELLY
DENNIS HAUCK
RICHARD H. HALL
ROBERT V. PRATT
Editor/Publishers Emeritus
(Formerly SKYLOOK)

The MUFON UFO JOURNAL is published by the Mutual UFO Network, Inc., Seguin, Texas. Membership/Subscription rates: $25.00 per year in the U.S.A.; $30.00 foreign in U.S. funds. Copyright 1987 by the Mutual UFO Network. Second class postage paid at Seguin, Texas. POSTMASTER: Send form 3579 to advise change of address to The MUFON UFO JOURNAL, 103 Oldtowne Rd., Seguin, Texas 78155-4099.

FROM THE EDITOR

If you watched the Oprah Winfrey show on May 22, you heard one abductee, Constance Morgan, a Kansas City TV advertising account executive, describe her November 1978 abduction, beginning with what she at first thought was a huge helicopter outside her bedroom window. The "helicopter" of course turned out to be a UFO. It is exactly this bizarre overlap that Dennis Stillings addresses in a rather lengthy lead article. We hope you find it as thought-provoking as we did. Stillings himself is the director of the Archaeus Project. For further information, contact him at: 629 Twelfth Ave. SE, Minneapolis, Minn., 55414.

Next issue holds a surprise or two in store. In the meantime, you'll find herein the controversial "MJ 12" documents, and the regular departments that make the Journal the best in its field.

In this issue

HELICOPTERS, UFOS, AND THE PSYCHE by Dennis Stillings 3
MAJESTIC 12 by William L. Moore 10
LOOKING BACK by Bob Gribble 15
"ABDUCTIONS" AND CREDIBILITY by Robert Wanderer 17
THE AUGUST NIGHT SKY by Walter N. Webb 18
DIRECTOR'S MESSAGE by Walt Andrus 20
COVER: "Big Copter," by Richard Thompson, oil on canvas (6' X 9')

The Mutual UFO Network, Inc. is exempt from Federal Income Tax under Section 501(c)(3) of the Internal Revenue Code. MUFON is a publicly supported organization of the type described in Section 509(a)(2). Donors may deduct contributions from their Federal income tax. In addition, bequests, legacies, devises, transfers, or gifts are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of Sections 2055, 2106, and 2522 of the code.

The contents of the MUFON UFO JOURNAL are determined by the editor, and do not necessarily represent the official position of MUFON. Opinions of contributors are their own, and do not necessarily reflect those of the editor, the staff, or MUFON. Articles may be forwarded directly to MUFON. Responses to published articles may be in a Letter to the Editor (up to about 400 words) or in a short article (up to about 2,000 words). Thereafter, the "50% rule" is applied: the article author may reply but will be allowed half the wordage used in the response; the responder may answer the author but will be allowed half the wordage used in the author's reply, etc. All submissions are subject to editing for style, clarity, and conciseness.
Permission is hereby granted to quote from this issue provided not more than 200 words are quoted from any one article, the author of the article is given credit, and the statement "Copyright 1987 by the Mutual UFO Network, 103 Oldtowne Rd., Seguin, Texas 78155" is included.

HELICOPTERS, UFOS AND THE PSYCHE

By Dennis Stillings

Ezekiel saw the wheel,
Way up in the middle of the air.
The big wheel move by faith;
The little wheel move by the grace of God;
A wheel in a wheel,
'Way in the middle of the air.

—Oldtime spiritual (on frontispiece of Gablehouse's *Helicopters and Autogiros)*

let's live like the light that kills
and let's as silence,
because Whirl's after all:
(after me) love, and after you.

—e.e. cummings

...not merely a helicopter, but life itself.

—from advertisement for emergency hospital helicopter rescue service

Madonna and Helicopter: In this fifteenth-century French painting, the infant Jesus holds a toy helicopter operated by pulling a string wound around a spindle. It may be reasonably supposed that the object had a religious significance, perhaps symbolizing spiritual ascension or resurrection. The connection of the helicopter with "the other side" goes back to the very beginning.

During the last three or four years, as I was reviewing the more recent literature on UFOs and the cattle mutilation phenomenon, I became aware that so-called "phantom helicopters" were often seen in connection with these phenomena. In addition, these usually unmarked, usually black helicopters demonstrate some rather remarkable properties: they move silently or with sound unlike those of normal helicopters; they fly at abnormal, unsafe, or illegal altitudes; their behavior appears both shy and aggressive.

They are reported to carry "Oriental-looking" people; their passage sometimes "blisters" the dead and mutilated animals; they "direct" abnormally brilliant beams of light; they hover over missile sites and military bases; often they are *heard* distinctly and very loudly but not *seen*; sometimes they look like helicopters, but sound like airplanes; they sometimes flash multicolored lights; they are observed in association with nocturnal lights; they are sometimes seen flying at abnormally high rates of speed. They are occasionally seen flying without rotors.[1]

All of this sounds very much like the sorts of behaviors typically reported about flying saucers. Strangest of all, however, is that UFOs are occasionally reported to change into helicopters; and helicopters, to change into UFOs; or that helicopters are seen shortly before or after sightings of UFOs. It was the type of abnormal characteristics that are seen, and especially the reports of apparent transmogrifications, that interested me. (See below: the discussion of Trickster/Mercurius and his ability to change into many forms.)

I asked myself the following question: If such phenomena were reported as occurring in a dream, how would such a dream be interpreted? Such a dream would indicate that, in some sense, an equivalence or, at least, a very close relationship between helicopter and UFOs was being suggested. Since, in reality, helicopters are *not* identical with UFOs, the

relationship must be of a different sort.

It was my hypothesis that, if there was such a connection, evidence of it would appear in the experience and activities not of individuals preoccupied with UFOs, necessarily, but of those who had been involved in the design and operation of helicopters. Since their work predates the so-called modern era of UFO sightings, reliably naive material could be expected.

EARLY PROGENITORS

It so happens that one of the engineers most closely involved in early helicopter design was Arthur Young, who was the leading designer of the Bell Model 47 helicopter. As luck would have it, Arthur Young published, in a book called *The Bell Notes*,[2] the record of his thoughts and activities during the time of his most intense efforts to design the Bell Model 47 helicopter.

In Peter Dreyer's forword to the book, and in the very first paragraph, he states that Arthur Young "had come to see the helicopter chiefly as a metaphor for the evolving spirit — the winged self which he now began to call the 'psychopter'." In Arthur Young's own words, "the many headed dragon of the helicopter[3] seemed to be growing more heads all the time" (p.32), and "I (am) working on the psychopter within the helicopter. I experiment with the self instead of with the machine" (p.60). Using an image borrowed from alchemy, he writes, "Bell has become a laboratory in which I try to distill myself. The helicopter is only the vessel" (p.86), and "I am constantly directing myself toward attainment of the psychopter" (p.96). Arthur Young went on to become intensely involved in psychic phenomena and metaphysics.

I also checked on Igor Sikorsky, the famous Russian aeronautical engineer and pioneer helicopter designer. In 1900, at the age of 11, Sikorsky had a dream that affected him deeply. The details of the dream are very much like a Jules Verne conception of being aboard a UFO.

"I saw myself walking along a narrow, luxuriously decorated passageway. On both sides were walnut doors, similar to the staterooms of a steamer. The floor was covered by an attractive carpet. A spherical electric light from the ceiling produced a pleasant bluish illumination. Walking slowly, I felt a slight vibration under my feet and was not surprised to find that the feeling was different from that experienced on a steamer or on a railway train. I took this for granted, because in my dream I knew that I was on board a large flying ship in the air."[4]

Like Arthur Young, Sikorsky went on to write several books of a theological and metaphysical nature.[5] In 1947, he published *The Invisible Encounter*, a rather despairing book on the morals and fate of the twentieth century.

Another, very suggestive dream-illustration of the connection between UFOs and helicopters may be found in a dream reported in a letter to C.G. Jung in 1959.[6] The writer was not, as far as I know, deeply involved with helicopters. But this is not certain. The dream is as follows:

(A)n aeroplane appeared through clouds of smoke or fog (The appearance of smoke or fog is often reported to be seen prior to encounters with UFOs and UFO abduction.) *Then a contraption like a helicopter descended towards the dreamer to fetch him.* (There is an apparent transformation of the aeroplane into a helicopter, a type of phenomenon also reported in the UFO literature.) *He saw shadowy figures which he knew to be higher types of men, with greater knowledge and "absolutely just," visitors from another world.*

The years 1946-1947 were notable for other events of relevance to this discussion. On March 8, 1946, Arthur Young's machine, the Bell Model 47 helicopter, was awarded the world's first commercial helicopter license. The helicopter thus became part of the general culture.[7] Considerable speculation was given to the possibility that "everyone" might own his own device for "genuine three dimensional travel." In the very next year, 1947, atmospheric straight-line flight achieved another sort of freedom: the sound barrier (sometimes called a demon in the sky) was broken by a Bell X-15 rocket plane. In addition, the world ground-speed record was established in 1947. Following Churchill's Iron Curtain speech of the previous year, 1947 was termed the "Year of Division." And, of course, 1946-1947 marks the beginning of the modern era of flying saucers.

The theme of splitting was not only a feature of postwar science and politics, but manifested in the technology of the time as well. It seems as though the flight characteristics of the UFO — enormous straight-line velocities combined with the ability to hover and to move at right angles and in all directions — were reproduced by us in the best way we could: by means of our rockets and helicopters. Unable to combine the astounding performance characteristics of the UFO in a single device, we produced two quite different technologies, each of which mimicked only one set of UFO flight characteristics. One is tempted to view the UFO as the visible representation of a background dynamis that stimulates us to produce these technologies as partial representations of something that is, in its essence, irrepresentable and paradoxical — a *coincidentia oppositorum*. One is reminded of the behavior of the hero in *Close Encounters of the Third Kind*, who feels compelled to reproduce in material form a vague and elusive unconscious image.

"PSYCHOPTER"

One may further speculate that this background dynamis was in some sense *stimulated* to reveal itself in the form of the irrational and myth-provoking UFO, that man's accomplishment in producing supersonic rocket planes and reliable helicopters had evoked a response. It was as if this hidden element were now saying. "No, that is not exactly it, that is not the whole picture. A merely technological representation is not ultimately satisfactory, so here is something for you *really* to think about!" The UFO thus emerges as a sort of *tertium quid*, an image or representation of the transformative element of the mind related to human creativity. Arthur Young addresses himself to this point several times in *The Bell Notes*. He writes:

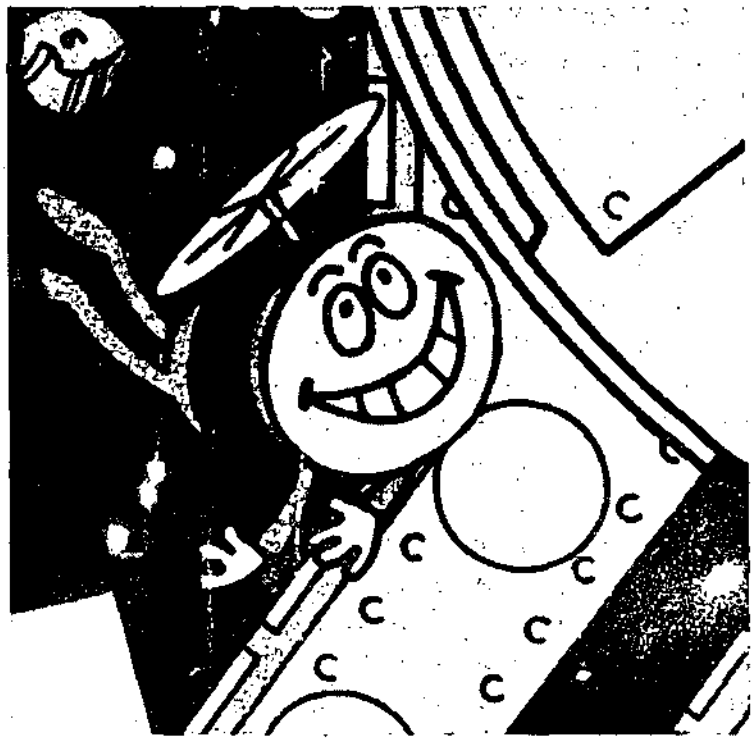
"What is the psychopter(?) The psychopter is the winged self. It is that which the helicopter usurped — and what the helicopter was finally revealed not to be. Fundamentally I am trying to get out of the helicopter not because it is what it is, but because I believe in the *psychopter*. The construction of the psychopter is not advanced by plunging again into the helicopter. it is advanced by trying to distill the helicopter. So that from the point of view of the psychopter, which is the important one; the only commitments toward the helicopter which should presently be stressed are indirect ones (p.67)."

Young refers to his book as "[a] notebook on [a] machine that is much more complicated and subtle than the helicopter. The machine is my mind and body, with which I experiment every day, through which I will eventually achieve the end I seek, for I always knew it was not the helicopter. Here is a great experiment indeed (p.38)."

From these quotations we gather that this individual, Arthur Young, who was deeply absorbed by the problems of designing the helicopter, felt the machine to be an inadequate external representation of an inner driving force to which he was totally committed. He saw the psychopter/helicopter problem as related to the nature of his own mind and body. It is of interest here that Jule Eisenbud has referred to the UFO phenomenon as an "into-our-experience-body" event.[8]

The biophysicist Otto Schmitt asks us to consider experiences like apports and, by extension, the phenomena of UFOs, as examples of what he terms "matrix inversion" - i.e., that instead of arising from the action of an external object on the sensorium, the "perception" event may be primary, with the external object arising as a secondary phenomenon - a point of view not inconsistent with traditional teachings of Eastern philosophy.[9]

We already know that certain forms of mental disorder are accompanied by the loss of the sense of body boundaries.[10] Often this condition is accompanied by a view of the body as an extended machine.[11] This condition has been well conceived by the UFO-naive artist who produced the lithograph titled "Air Machine." This



ET/helicopter illustrating cereal box.

UFO-like image has clear resemblances to a machine, yet it is obviously of a very gigantic nature. It is composed of sinews and skeletal tissue that strongly suggest the parts of one or more human bodies. This "flask" or *vas hermeticum* of tissue is surmounted by a pair of wings[12] in the position of the rotors of a helicopter. The whole of the object seems to be emerging out of the metaphysical background of existence.

Another artist, Richard Thompson, upon being shown the manuscript of this paper by Dennis Stacy of MUFON, became very excited about the UFO-helicopter connection and sent me photocopies of several art works he has produced using the "helicopter" as a central element. Speaking of the peculiar phallic/dumbbell-shaped helicopter figures he uses, Thompson says in a letter: "Always I have wanted them to be 'copters, but not exactly—a presence—a disturbance, a bother—something just there—not quite seen, but it could be a helicopter."

A very interesting mythology has been built up around the helicopter within popular culture. Recently, a surrealist novel was published called *God's Helicopter*[13] in which a demonic god terrorizes the main character by means of a helicopter and its disembodied noise. Some of you may also be aware of a popular piece of UFO literature called *God Drives a Flying Saucer*,[14] God apparently having a predilection toward these two modes of transportation. Ron Westrum[15] reports an "abduction" case in which the sound of a helicopter figures as a fear-provoking element. One of Budd Hopkins' "abductee" subjects reported that the sound of an approaching UFO closely resembled the sound made by helicopter rotors.

Hollywood's fascination with the sound of helicopter rotors as an irrational fear-provoking stimulus in the hero may be seen in several movies: *Apocalypse Now*, *Blue Thunder*, and *Firefox* came immediately to mind. There is a persistent and odd tendency in film and fiction to associate the helicopter with dramatic psychological and quasi-mythological imagery. In *Blue Thunder* and the spinoff TV series *Airwolf*, the helicopters possess such advanced technology that they take on a kind of personality. In the movie *Apocalypse Now* helicopters are portrayed as Valkyries[16] who attack the Viet Cong to the music of Wagner. In

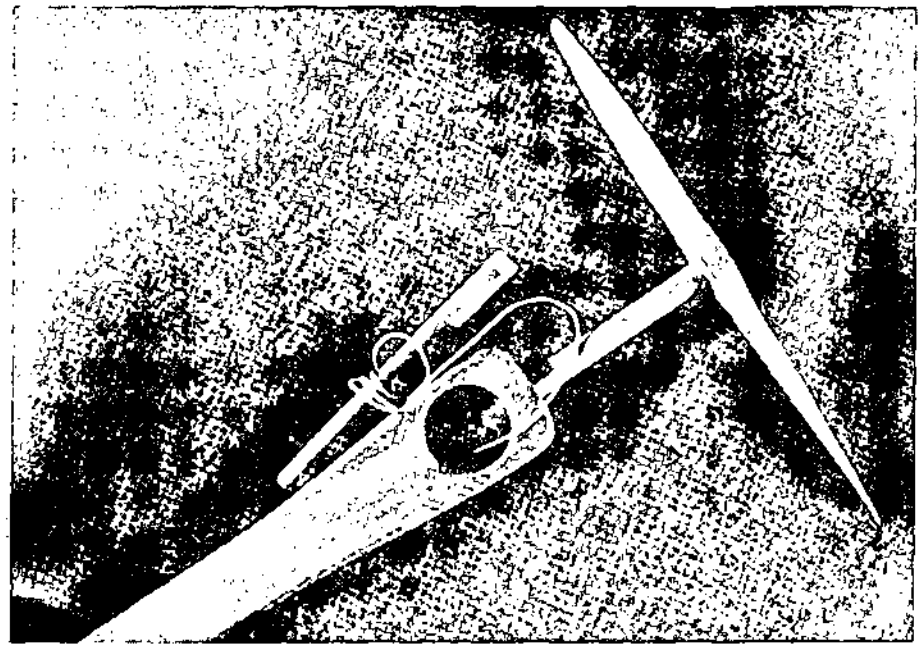
this movie a bawling calf is even hoisted and flown by helicopter to a barbecue held elsewhere by the fliers of the machines, clearly mimicking reports of cattle mutilations. While the calf is being lifted away, the company chaplain leads a group of soldiers in a *recitation of the Lord's Prayer!* I doubt if this scene derived from the conscious intent of the film makers.

Perhaps the most outstanding of the many examples of modern helicopter mythology comes from the movie *Iceman*. In this film, the resuscitated Neanderthal shaman sees the helicopter as a divine being. The consulting anthropologist in the movie attempts to explain the relationship of a helicopter to the Neanderthal as follows: "The helicopter is the bird, the messenger of the gods, but also a Trickster— supposed to take you to heaven, but if you've done wrong, it takes you somewhere else where you're judged for your sins."

Here the helicopter is given the alternate roles of devil or angel as expressed in the Trickster figure. The Trickster, who is prominent in the folklore of North American Indians, is well known for his considerable ability to change into many forms. In this way he is analogous to the alchemical figure of Hermes/Mercurius, who may be said to stand for the collective unconscious itself.[17] Trickster/Mercurius is the source of both creative activity and gross deception.[18] Hermes/Mercurius/Trickster figures have been treated at length by C.G. Jung,[19] Karl Kerenyi,[20] and Paul Radin.[21] The tricksterish nature of the phantom helicopters is well documented by Tom Adams, John Keel, and George Andrews.[22]

Many connections can also be made between helicopters and Hermes/Mercurius. Like Hermes, the helicopter is a "savior," a "duty angel,"[23] the "Holy Helos"[24] that rescues people from danger under the most difficult of circumstances; it is a messenger (delivery of mail, serum, etc., to remote, inaccessible places in emergencies)[25] and a psychopomp to the dead.[26] Like Mercurius, the helicopter is inherently unstable, and achieving stability is the main problem of helicopter design. It has been said that "airplanes want to fly, helicopters want to fly apart." Compare this with Jung's description of the nature of Mercurius:

[Winged Mercurius'] inner contradicitons can dramatically fly apart into an equal number of disparate and apparently independent figures.[27]



"Chinese helicopter" of a type still made commercially in Arkansas.

Other odd, imaginative statements are made about the helicopter. It is a mechanical Pegasus and "can do anything a horse can do." It is a "pterophore " ("wing-bearer" — also a characteristic of Hermes/Mercurius), a "lookout in the sky," "the most universal vehicle of transportation ever designed or used by man," and a device that "provides the poetry of three-dimensional living."[28]

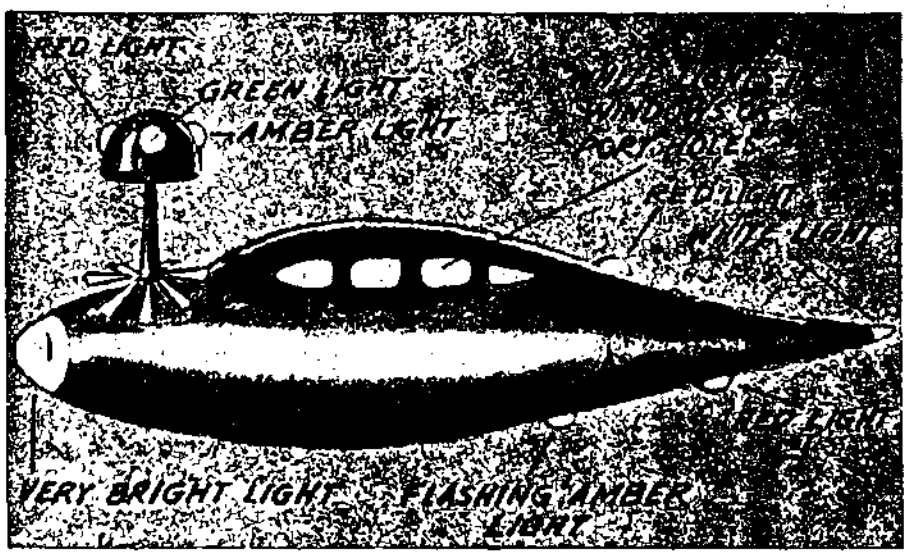
The immediate postwar period, particularly during the years that saw the first great interest in "flying saucers," / was also a time of tremendous fascination with the helicopter—as is quite apparent from the popular imagery of that time, presented above. Clearly, the helicopter was a dart board for a host of mythological, magical, and folklorish projections closely related to the sorts of projections made onto UFOs.

MUTILATION PARALLELS

The Trickster projection, however, is the one of most concern to anomalists. If one examines the corpus of North American Trickster tales, one is immediately struck by the extraordinary emphasis of these stories on dismemberment, disemboweling, mutilation in general, and ano-genital mutilations in particular. In one episode, Trickster actually "cores out the anus" of a bear.[29] A Filipino Trickster figure,[30] the Viscera-Sucker, sucks out the entrails, body fluids, and fetuses of its animal and human victims—all forms of "mutilation" described in the American literature on cattle mutilation. The Trickster of Greek mythology, Hermes, also indulges in Tricksterish cattle mutilation.[31] And Jahweh, whose own Tricksterish proclivities have been noted by Jung,[32] destroys Job's sheep by fire as one of his first tests of Job's loyalty[33] and, be it noted, Jahweh speaks to Job out a whirlwind .[34]

It is difficult to think of helicopters without also thinking of the tremendous whirlwind generated by the rotors. In folklore, whirlwinds are the abode of various demons, witches, and Tricksterish elementals of ill will.[35] These wind demons are frequently cited for their maiming and killing of cattle. It is of passing interest that coyotes are given major blame for the so-called "mutilations," since the name of one of the main Trickster figures in Indian folklore is "Coyote."[36]

It appears as though these images are still active in the psyche of modern



"Rotorless" helicopter illustrated in Jerome Clark's article, "The Brushy Creek UFO Scare" (*FATE*, May 1974, p.97).

man. He changes Trickster and whirlwinds into crazy visions of bizarre helicopters, and associates those "helicopters" with the mutilation of cattle—in exact imitation of his "benighted" and "superstitious" forbears.

But does that mean that we are dealing with purely imaginary phenomena? Not necessarily. Betty Hill reports on a phantom helicopter that produced circular patterns in the grass measuring 22.5 and 20.5 feet in diameter.[37] In the July 1986 issue of *Flying Saucer Review*[38] much is made of some "mystery swirled rings" or "UFO nests" found here and there in England. Reliable ufologists suspect that they are the result of helicopter pranks, while others opt for passing "whirlwinds" or "dust devils." And, of course, the UFO buffs say that UFOs did it. By now it should be clear that whether one is a debunker, a UFO buff, or even one of the 'copter borne, all-too-human Pranksters who made the swirls, one may in reality be caught up in an age-old pattern found in myth and folklore all over the world.

The UFO/Helicopter/Trickster pattern—or archetype, if you will—is a broad spectrum effect, insinuating its influence into the perceptions, the explanations, and even the staging of certain putative "anomalies." It may be that when UFOs are sighted in a given area, *such an event is preceded or accompanied by dreams of UFOs, decisions to read or write about UFOs, and even plans to stage fake UFO phenomena or mimic*[39] *them in one way or another—all arising from the same underlying dynamic.*

And speaking of underlying dynamics, a reader of *Flying Saucer Review,* concerned with the possible paranormalcy of the "UFO nests," wrote a letter to the editor[40] drawing attention to two papers by William G. Roll discussing "radial and tangential forces" as they occur in the poltergeist phenomena.[41] It seems that when objects go flying around poltergeist agents, they do so in a manner suggestive of an extended invisible pole or bar being rapidly swung around with the agent as center. Objects close to the poltergeist agent move slower and for shorter distances, while objects farther away move greater distances faster. This leaves us with the question: Is there some real force—symbolized by spirit-infested whirlwinds,, the rotor-wash of phantom helicopters, and other mythical vortices—that underlies certain forms of individual and collective psychokinesis?

ADDENDA

This paper has not exactly been met with enthusiasm by believers in "hardware" theories of UFOs. Nevertheless, almost without exception and always with alacrity, ETHers have supplied me with strange helicopter stories: Andrija Puharich tells of a Chinook helicopter, stolen from an airfield, which could be photographed at night by a local psychic, even though the machine "wasn't there." David Jacobs tells of a farmer who reported the presence of two helicopters during a strange experience. Under regressive hypnosis, the helicopters were reported to be UFOs. Berthold Schwarz tells me that Stella Lansing did psychic movies of a helicopter, and Harder related an incident of a "helicopter that couldn't be photographed." I wish to add and to emphasize that, for the purposes of our argument here, it is entirely irrelevant whether any of these claimed incidents can be verified. The mere fact that the helicopter/UFO connection is so often and so typically made is the fact of importance.

HOLLYWOOD HELICOPTERS

Several movies have cast helicopters in roles that lend support to the ideas presented here. I will list a number of these films, pointing out features of them that tend to amplify the peculiar symbolism of helicopters. Some of my comments will be fairly impressionistic; I am taking this liberty so that the reader may judge for himself—whenever he happens to see one of these films—whether my feeling about the scenes in question makes any sense. In many cases, the mythic connections are very obvious.

Apocalypse Now. Helicopters are presented as fear-provoking mechanisms; the mystical enactment of a cattle abduction and mutilation scene takes place within the context of a Vietnam combat scene; helicopters are identified with the Valkyries of Teutonic mythology (Wagner's "Ride of the Valkyries" is played over giant loudspeakers by the atacking helicopters); a helicopter approaches a field R & R center in the form of an undefined brilliant white light; many extended cinematographic effects involving helicopters are included in the film.

Blue Thunder. Helicopter is a demonic craft possessing an almost living kind of intelligence; it first appears out of a blazing sun; the helicopter is shown operating in silent mode.

Starman. A giant helicopter lifts and transports a crashed UFO in a manner evocative of a kind of symbolic identity; the closing scenes involve the appearance of a giant UFO around which the dozens of helicopters present cluster as though they—as machines—had an affinity to the spacecraft.

The Thing (modern remake). The opening scene involves the *Thing's* spacecraft crashing. In the very next scene, in a kind of *post hoc* parallelism, a helicopter is shown in a lengthy flying scene, followed by its gratuitous destruction. The movie deals at length with shape-shifting and mutilation.

Close Encounters of the Third Kind. UFOs are identified with both helicopter and automobile behavior (a UFO comes up behind the hero's car; he thinks it *is* a car and waves it on. The UFO/car/helicopter rises straight up and over the hero's vehicle). In another scene (which relates back to the past one), a helicopter approaches as an undefined brilliant white light. The people present believe that it is a UFO that has come to make contact. Late in the film, a "religious" scene involving faith and doubt takes place among the "twelve chosen ones" sitting in a helicopter. After this, there is a scene involving an attempt to capture the hero and heroine by using helicopters. The helicopters spread a gas that puts everything (birds, people, etc.) around the base of the Devil's Tower to sleep. This is a reworking of the folklore motif of suspended time as one enters the realm of the unconscious (as in "Sleeping Beauty" and a number of other folktales), where contact with the figures termed "extraterrestrials" takes place. In this case, however, there is no return to reality. The hero is lost to the normal world of consciousness when he leaves with the extraterrestrial spacecraft. Similar folklore themes may be found in the movie *Splash,* the play *Brigadoon,* and in Goethe's poem *Der Fischer.* The theme of entrapment in the unconscious (Orpheus and Eurydice, Herakles and Peirithoos, and Lot's wife ("Don't look back!"—the hero of *Close Encounters* admonishes), are played out in the helicopter chase scene.

La Dolce Vita. A long opening scene involving the transportation, by helicopter, of a giant statue of Jesus. The ascension of Christ is parodied by emphasizing the shadow of the statue going up the wall of a building the helicopter passes over. The Christ statue makes gestures of blessing controlled, puppetlike, by the helicopter's movements.

The Devil and his minions buzz a metropolitan area in an antique automobile/UFO, lights on bright [Marie Corelli, *The Devil's Motor* (Hodder & Stoughton: New York & London, n.d. [1910])]

In the dead midnight, at that supreme moment when the Hours that are pat slip away from the hours yet to be, there came rushing between Earth and Heaven the sound of giant wheels, — the glare of great lights, — the stench and the muffled roar of a huge Car, tearing at full speed along the pale line dividing the Darkness from the Dawn.

The great Car flashed along with grinding, thunderous wheels, and as it flew, vast Phantom-forms followed it ... The forest dropped like broken reeds ... the lakes and waterfalls dried up into black and muddy waters ... the Demon of the Car swept ... with the force of a mighty whirlwind ... Unto you shall be unlocked the under-mysteries of Nature, and the secrets of the upper air ... Death shall wait for you in the clouds ... Come, tie your pygmy chariots to the sun ...

Still faster flew the Car,—red meteors flashed in its course. ..

Repo Man. An automobile gets transformed into a UFO, a helicopter is present during the final dramatic scene, and it first appears as a brilliant, undefined white light. John Keel has told me of a case in which a UFO was apparently transmogrified into an automobile.

Terminal Man. The opening scene (credits over) is of helicopter lighted internally in such a way that it resembles a glass skull with a rotor on top. The helicopter is heard passing by during a murder/mutilation scene. The doctor says—at the moment—"Like he was some sort of machine." The helicopter appears again at the end (revealing that the opening scene was really a flashback, since the closing scene shows the helicopter, lighted the same way, with the original crew, landing back at the pad). It is part of a S.W.A.T. team assigned to capture or kill the "terminal man."

Iceman. The movie opens with a view from an icy cave which contains the body of a Neanderthal shaman frozen in ice. Helicopters are the first things seen as they appear in the cave opening. A long scene follows showing a helicopter transporting the iceblock containing the frozen body back to base. It turns out that the helicopter resembles one of the gods of the shaman. The special effects heavily emphasize the god-helicopter identity. See the discussion above—and the movie. The closing lines, which appear on the screen, are

I, who was born to die,
Shall live,
That the world of animals
And the world of men
May come together,
I shall live.

—Inuit legend

IMPLICATIONS FOR THE HISTORY OF SCIENCE AND TECHNOLOGY

It is my belief that science and technology do not arise solely as the outcome of the logical operations of ego-consciousness. The case of the helicopter may be generalized to include all forms of technological innovation and scientific theorizing. Like the hero in *Close Encounters of the Third Kind,* we may be collectively striving to create theoretical and technological representations of a background dynamis that in itself transcends any such representations.

The history of invention may thus be a sort of three-dimensional hieroglyphic, which can be decoded and read out as the history of our attempts to bring forth in tangible, material form those very divine images that we have unconsciously projected into matter. Thus God emerges, not out of a spiritual, but rather out of a material matrix. The simple inventions of the past have represented parts of the puzzle. The complex technologies of the present begin to provide more complete representations of this dynamis and thus bear with them much larger accretions of mythological and theological imagery.

We are therefore realizing the essence of the Frankenstein myth by generating a biomimetic complex of "mechanistic" ideas and devices that becomes a more and more suitable substrate for the incarnation of the psychic. A history of technology and science cannot therefore be complete without a consideration of the imaginal psychic matrix, its forms and goals, out of which the material object arises. Analyses similar to the one which concerns us here can easily be conceived even for such items as the electric light, the cyclotron, the automobile, the computer, and the various other major and minor technologies that have arisen in the last few centuries. I believe that this will be a direction for serious study sometime in the distant future.

NOTES

1. For these and more details on "anomalous helicopters," see Thomas R. Adams, *The Choppers — and the Choppers* (Paris, Texas: Project Stigma, 1980), passim; John A. Keel, *UFOs: Operation Trojan Horse* (New York: G.P. Putnam's Sons, 1970), pp. 138-141; and George C. Andrews, *Extraterrestrials Among Us* (St. Paul, Minn.: Llewellyn, 1986), pp. 162-169, 268-269. There is also a good discussion of phantom helicopters in the context of phantom aircraft in general in David Clarke's article, "The Pennine Phantom Helicopter and other Scares" *(UFO Brigantia,* Mar-Apr 1987), and a relevant study by Iain Johnstone on "The Aeronauts of Victoriana" appears in the same issue. Oddly enough, Arthur C. Clarke mentions rotorless "helicopters" in *Childhood's End* (New York: Ballantine Books, 1953), p.73. Tom Adams reports on an apparently rotorless helicopter that transforms itself into a ball-shaped object smaller than the "original craft" (*Stigmata,* Number 13, 1987, pp. 12-13).

2. Arthur M. Young, *The Bell Notes: A Journey from Physics to Metaphysics* (New York: Delacorte Press, 1979).

3. In alchemy, the spirit Mercurius is described as a "winged and wingless dragon" (see C.G. Jung, "The Spirit Mercurius," in *Collected Works,* vol. 13 [CW 13], p. 217.

4. Igor I. Sikorsky, *The Story of the Winged-S: An Autobiography* ...(New York: Dodd, Mead, 1948), p. 1. Sikorsky remarked that "During the fifty years preceding the advent of flying, there appeared a marked anticipation of the flying machine" (p. 240). As though relating a tale of saucer travel, Sikorsky extolls helicopter flight:

"I have never been in the air in a machine that was as pleasant to fly. ... It is like a dream to feel the machine lift you gently up in the air, float smoothly over one spot for indefinite periods, move up or down under good control, as well as move not only forward or backward but in any direction."

5. Among these works were two pamphlets, "The Evolution of the Soul" and "In Search of Higher Realities," and a short book, *The Message of the Lord's Prayer.* Sikorsky visited Egypt and the Holy Land, and Charles Lindbergh said of him that "he mixed mysticism with science and aircraft design."

6. C.G. Jung, *Letters, Volume 2: 1951-1961* (Princeton University Press, 1975), p. 476. In 1954, a case occurred in France in which a UFO appeared with "blades like a helicopter's" (Hilary Evans, *The Evidence for UFOs* [Wellingborough, Northamptonshire, England: The Aquarian Press, 1983], p. 101). A flying-saucer-like variation on the "Chinese helicopter" was a very popular toy in the late 1940s and early 1950s. Also, "Frisbee" had its early beginnings at this time. Students at certain Ivy League schools used coffee can covers and similar objects for this purpose. The practice became widespread (and dangerous). Also coincident with the modern saucer era was the fad of "beanies" with propellers on top (echoing the "psychopter"), and recently (1987) I saw a breakfast food box illustrated with helicopter-shaped extraterrestrials. A helicopter service in Hawii is called "Menehune," after the "little people" of that state.

7. Shortly after the commercial license was granted to the Bell 47 helicopter, Arthur Young noted that "the problem of the helicopter is now a problem of people..." The collective symbolic nature of the helicopter was also reflected in the popular nonsensical notion of the time that everyone would soon be flying about in his own personal helicopter.

8. Jule Eisenbud, "The mind-matter interface," *Journal of the American Society for Psychical Research* 69, 2 (April 1975): 121.

9. Otto Schmitt, "The psychic boom," *Artifex* 5, 2 (May 1986): 28.

10. See especially "Schizophrenic body boundary disturbances," in Glen O. Gabbard and Stuart W. Twemlow, *With the Eyes of the Mind: An Empirical Analysis of Out-of Body States* (New York: Praeger, 1984).

11. For an important study of these phenomena, see Victor Tausk, "On the origin of the 'influencing machine' in schizophrenia," in Robert Fliess, ed., *The Psycho-analytical Reader: An Anthology of Essential Papers with Critical Introductions* (New Yotk: International Universities Press, 1948). Tausk draws attention to two of the recurring forms of "influencing machine": the magic lantern and the cinematograph. Symbolically such devices point toward phenomena of psychological projection. Jung dreamt of UFOs as lenses and "magic lanterns" that projected himself as "C.G. Jung" (Jung, *Memories, Dreams, Reflections,* p. 323). A rather oversimplified notion of UFOs as psychological projections is criticized by Carl Raschke in his otherwise excellent essay, "UFOs: Ultraterrestrial agents of cultural deconstruction" (*Corona 2* [1981]: 77-86), yet he returns to a theory of projection himself at the end of the paper. It needs to be noted that the concept

of psychological projection (at least in Jungian theory) has undergone a number of revisions. One of the most notable efforts at revising the theory of projection is Lee Worth Bailey's paper "Skull's lantern: Psychological projection and the magic lantern" (*Spring* [1986]: 72-87), in which the notion of projection is revised in a way that can begin to account for the peculiar form of "projection" characteristic of saucer "sightings."

12. Winged flasks, disks, and globes were a standard feature of the old alchemical iconography and stand for both the beginning (winged chaos) and the end (the winged Self) of the alchemical opus. See C.G. Jung, *Psychology and Alchemy, CW 12* (Princeton: Princeton University Press, 1968) for discussions of this symbol.

13. Lee Gutkind, *God's Helicopter* (Pittsburgh: Slow Loris Press, 1983). Compare the following excerpt from Gutkind's book with certain contactee experiences:

"At that very moment, Middlebaum's door was thrown open and his room suddenly exploded in white. It was the white of piano keys, multiplied by the white of angel food, multiplied by the white of pearls and cream and snow and flour and chalk and pigeon-shit and paint, Middlebaum said. There was only one white brighter and whiter than the white that enveloped Middlebaum's room, and that was the object from which all of this white radiated. Middlebaum could see it clearly, as it approached him from the distance.

"That was the last time Willie Heinemann had ever heard from Ronald Middlebaum, but before this final transmission went dead, Willie heard the noise. It came from a long way off, sharp and dull at the same time, like the clopp-clopp, thud-thud of a lumberjack's chopping axe."

14. R.L. Dione, *God Drives a Flying Saucer* (New York: Exposition Press, 1969).

15. Unpublished MS.

16. F.W. Holiday speculates on the legend of the Valkyries as originating from a UFO visitation in his book, *The Great Orm of Loch Ness*.

17. C.G. Jung, "The Spirit Mercurius" in *Collected Works (CW), Vol. 13, Alchemical Studies* (Princeton: Princeton University Press, 1967), p. 247.

18. Jung, "The Spirit Mercurius," p. 217.

19. Jung, "The Spirit Mercurius," and in the essay, "On the psychology of the Trickster figure," written as a commentary to Paul Radin's *The Trickster: A Study in American Indian Mythology* (New York: Bell, 1956).

20. Karl Kerenyi, "The Trickster in relation to Greek mythology" in Radin, *The Trickster*.

21. Radin, *The Trickster*.

22. See references in n. 1.

23. James Adwill, *Helicopters in Action* (New York: Meredith Press, 1969), p. 22.

24. Adwill, *Helicopters*.

25. Ibid.

26. Devon Francis, *The Story of the Helicopter* (New York: Coward-McCann, 1946), p. 156.

27. Jung, "Mercurius," p.237.

28. These and other imaginative attributes may be found in Adwill, and in Colonel H.F. Gregory's *Anything a Horse Can Do: The Story of the Helicopter* (New York: Reynal and Hitchcock), 1944.

29. Radin, *The Trickster*, p. 36.

30. The Viscera-Sucker gets lengthy treatment in a University of the Philippines thesis by Maximo D. Ramos entitled, *Creatures of Philippine Lower Mythology* (University of the Philippines Press, 1971).

31. He turns the lower legs of Apollo's cattle (which he has stolen) backward so that he cannot be easily tracked.

32. Jung, "On the psychology of the Trickster Figure" in Radin, *The Trickster*, p. 196.

33. Job 1:16

34. Job 38:1

35. The myths and folklore having to do with whirlwinds are too vast to even touch on here. The interested reader is referred to the immensely useful resources *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend* (New York: Funk & Wagnalls, 1950); *The Mythology of All Races in Thirteen Volumes* (New York: Cooper Square Publishers, 1964), ed. L.H. Gray; and the imposing and very dense 10-volume *Handworterbuch des deutschen Aberglaubens* (Berlin and Leipzig: Walter De Gruyter & Co., 1927). These and other tools while not in themselves keys to the solution of the mysteries of anomalistics, will nonetheless educate the investigator to the fact that many "unusual" things are, in fact, the very basic stuff of human imagination as it has been expressed in various guises at all times and places. Modern man is not exempt from this process; more than that, modern man may be the wildest and most prolific of mythmakers in history.

36. For an introduction to the Trickster stories and legends, the reader is referred to the book *American Indian Myths and Legends*, selected and edited by Richard Erdoes and Alfonso Ortiz (New York: Pantheon Books, 1984). Lest one imagine that Trickster/Coyote folklore is far from the average person's everyday consciousness, this fabled creature lives in our very living rooms as the coyote in the "Roadrunner" cartoons.

37. Betty Hill, "Mystery Helicopters." Unpublished MS. March 26, 1976.

38. Pat Delgado, "Mystery Swirled Rings in England (1985)," in *Flying Saucer Review*, Volume 31, No. 5, July 1986.

39. Allen Hynek drew attention to this pervasive psychological impulse to mimic UFO phenomena (OMNI [February 1985], p. 114). However, Hynek saw this as a directed attempt of the UFO phenomenon to "muddy" the waters. This "muddying" is, of course, relative to our consciousness. The Phenomenon may be a single underlying dynamic, which is then translated into several different, apparently conflicting manifestations according to the psychologies of the various humans touched by it. It is therefore not necessarily to ascribe purposefulness to the UFO phenomenon. It gets muddy because *we* are the mud it touches.

40. Letter from Bernard E. Finch, FSR consultant in *Flying Saucer Review 32*, 1, (December 1986): p. 27.

41. W.G. Roll, et al, "Radial and Tangential Forces in the Miami Poltergeist," JASPR, Volume 67, Number 3, July 1973, pp. 267-281 and W.G. Roll and J.G. Pratt, "The Miami Disturbances," JASPR, Volume 65, Number 4, October 1971, pp. 409-454. Jung, in "On the Psychology of the Trickster Figure," discusses the Trickster figure in association with parapsychological phenomena.